



Early Journal Content on JSTOR, Free to Anyone in the World

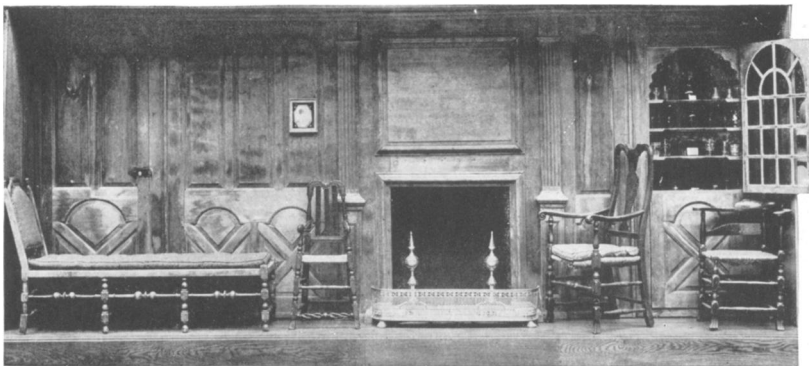
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



XVII CENTURY ROOM
HUDSON-FULTON EXHIBITION

THE AMERICAN WING IN ITS RELATION TO THE HISTORY OF MUSEUM DEVELOPMENT

WITH the upbuilding in Switzerland, Germany, Norway, and Sweden, in the last half of the nineteenth century, of museums intended to show the arts and crafts of certain of their cities or states, a new arrangement of such collections as were therein embraced came into practice—a system so obviously reasonable, so well calculated to facilitate the intelligent use of the material shown, by students and visitors alike, that only a ponderous regard for convention and precedent could have prevented its earlier inception. The inspiration came from a new motive in museum administration, the desire to encourage the industrial development of the crafts along national lines, which constituted an added activity to that which obtained earlier, devotion to the needs of students of art, history, and archaeology. This interest, this arrangement placed the museums in the position of active participants in industrial education and material production. It removed these institutions from the realm of the logical to that of the psychological, thus enabling them to participate also in the general trend of educational methods of the day. It caused the rearrangement of their collections from galleries of serried objects related to each other by the material out of which they were made to galleries wherein these objects were grouped by centuries or per-

iods, to show in all their applications and characteristics the style to which they belonged. It brought out with force and vividness the underlying as well as the superficial qualities of the culture of the people and the period shown; in a word, it presented the arts humanly.

This system expressed itself in two ways: by the exhibition in sequence of rooms, taken from historic houses architecturally expressive of given periods, and arranged to the least detail with the objects belonging in them—furniture, ceramics, metalwork, etc.; and by the bringing together in galleries introductory to these rooms, and harmonious architecturally with them, of the bulk of the museum material of the periods, for instance, the objects of Renaissance art in the room or rooms devoted to it, of Gothic art in a series of galleries, and so on.

Perhaps the best example of this sort of treatment is to be found in the Swiss National Museum at Zurich, begun in 1893 and finished in 1898, where sixty-two rooms great and small, including chapels and courtyards, are arranged with rare skill and delightful harmoniousness to show the development of the arts and crafts of that country during the sixteenth to the eighteenth century. The National Museum at Munich, in its building of seventy-six galleries and rooms, begun in 1894 and finished in 1900, furnishes an even more elaborate exemplification of the principle, in illustration of the art of Bavaria; while Hesse-Darmstadt, Lübeck, and other towns

THE AMERICAN WING

in Germany, and Copenhagen, Denmark, Stockholm, Sweden, and other cities in the North, each with the material of its country to work with, produce the same result of colorfulness combined with vivid interest.

France has built no museums of importance since 1900, and has not put into practice the lesson to be learned from her neighbors, except to a degree in the Musée des Arts Décoratifs, in the Louvre, and in the galleries devoted to the Garde-Meubles

nished in the style of the period.¹ The Rhode Island School of Design, in Providence, R. I., as early as 1904, built an addition to its museum building in which the collections of English and American arts of decoration of the eighteenth century are arranged in general accordance with the principles adopted in such museums as Zurich.² Several historical buildings preserved by patriotic societies, like the Van Cortlandt Manor here in New York; by



GOthic ROOM FROM THE FRAUMÜNSTER ABBEY
IN THE SWISS NATIONAL MUSEUM AT ZURICH

of the same museum. The principle of the method has worked itself out through force of circumstance, not through forethought, in palaces like Versailles, where the rooms have been preserved in some instances with their original furnishing.

England has not adopted the method of which we speak, even when providing space in her new building for the conglomerate Victoria and Albert Museum, where, above all places, it would have been valuable. In this country, the Essex Institute at Salem, Massachusetts, installed several rooms in 1907, and in 1908 moved into its grounds a house built in the seventeenth century, the rooms of which have been carefully fur-

historical societies, like the Parson Capen House at Topsfield, Massachusetts; or by the State, like the General Schuyler Mansion at Albany, have been furnished in the styles of their periods, and have thus become small museums in themselves; but no museum in America has adopted systematically and logically the principle we have been discussing, although in the presentation of their exhibits, the museums have been influenced by it, through the recognition of the importance of the arrangement by style or period over the arrangement by materials.

¹See the account by George Francis Dow on page 16.

²See the account by L. Earle Rowe on page 21.

In the Metropolitan Museum, at present, both the old and the new methods of classification are followed. In the new wing, shortly to be erected, the Zurich method will have a complete exemplification, with original rooms of the seventeenth and eighteenth centuries—complete architecturally

MUSEUMS AND THE PRESERVATION OF EARLY HOUSES

A RECENT tendency in museum display in America is the grouping of exhibits with a naturalistic background. In museums of natural history it has taken the



RENAISSANCE ROOM
IN THE BAVARIAN NATIONAL MUSEUM AT MUNICH

in their paneling, mantelpieces, window frames, and doors, and furnished with the objects properly belonging in them—set up in sequence to show the development of the styles of the decorative arts made in the country during those periods; while into large contingent exhibition galleries, harmonious in their details of trim and general architectural treatment, will be brought together, to show their relationship in styles and decoration, the collections of these objects not in use in the special rooms.

H. W. K.

form of mounted groups of animals or birds in natural surroundings with painted backgrounds creating and heightening the illusion of outdoor space. In art museums and museums of history it takes the form of architectural settings—original examples removed from buildings when possible, or, in default thereof, careful reproductions best suited to the needs of the occasion. Paintings, furniture, objects of household utility or adornment never look so well as when displayed in surroundings approximating those for which they were originally intended.